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ILLUSTRATING BOOKS FOR CHILDREN

MAUD PETERSHAM

EDITOR'S NOTE: This article is the first of a series that will be published on the subject, "Illustrating Children's Books."

The accompanying illustrations by Maud and Miska Petersham are published through the courtesy of The Macmillan Company. The titles of the books, published by this company, from which the illustrations are taken are given in footnotes.

THE QUESTION was which of us should write this, Miska or I. We decided that I should write it, but there will be as much of Miska in it as of me. We are not sisters, although one reviewer did speak of certain of our illustrations as the "work of the Petersham girls." Miska is Miska, and I am his wife, and the rest of our family consists of a baby, an Auntie, and a black cat. Auntie supervises the wheels of our domestic machinery, baby indulges in the usual activities characteristic of an almost two-year-old, and the black cat doesn't do a thing except that he occasionally officiates as a model.

Each day Miska and I are working, making pictures for children; and when I say "for

children" I mean just that. In some ways we do not much care whether grown-ups like our pictures or not; but we do care whether children like them. The highest compliment we can have is to hold some child's happy interest and attention with one of our pictures. It is only fair, we believe, to make a child's book for the child and not for the grown-up who gives it to him. There are many reasons why a child may not like pictures made for grown-ups.

There is no reason, though, why a grown-up should not like pictures made for children, unless, of course, he is very badly

petrified. We, I must admit, get an immense amount of pleasure from a child's book with good illustrations. In fact, we are always seeking in the bookshops for pictures we like in children's books. Our little Miska has found shelves of books all ready for him which we had bought before he was born for our own pleasure. As long as they are good primers or fairy storybooks



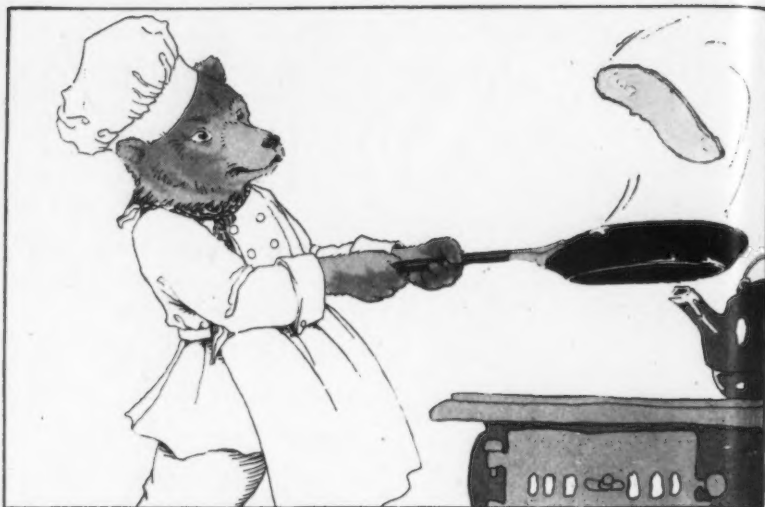
* The child wants his animals sometimes to act as he would.

*Black and white reproduction of color illustration from *Under the Story Tree* by Mabel Guinnip La Rue.

or A. B. C. books or Furlimbunnie Families, I think they are rightfully his. One must be partially grown-up, I believe, to appreciate the beautiful illustrations of Rackham and Dulac, but even a little child can love the pictures of Boutet de Monvel.

We have a bad habit (perhaps it is odd rather than bad) of picking up a book, looking carefully over the illustrations and make-up, and judging it from these. This, we must admit, is not showing a proper respect for the content. If you could look at our bookshelves you would think "What funny minds these people must have to put such unrelated books side by side!" but if you should ask us, you would find that we had classified them according to the illustrations. We sometimes buy a book for the illustrations and quite forget to read it. (Please do not think from this that we never read at all.)

People with regard for good illustrations wonder why children are sometimes delighted with pictures that are in most respects very poor; but any picture that has a strong appeal for a child is worthy of some consideration, for



* *The illustration tells a story very obviously and clearly.*

there must be something in it that holds and interests him. It may be that the illustration tells a story very obviously and clearly, or it may be clear bright color that attracts the child or very decided action in the picture, or perhaps a certain kind of humor or fun which the child especially appreciates. (It is easy for grown people to forget that what a small child thinks is very funny is rather different

from what a grown-up thinks is very funny, unless the grown-up is considering the situation from a child's point of view.) A good illustration should have the qualities that I have mentioned—story, color, action, and fun—but it should also be beautiful in design and line and should have feeling. The design should be simple and the line sensitive. A good illustration does



† *There is nothing that cannot seem real to the child.*

*Black and white reproduction of color illustration from *In Animal Land* by Mabel Guinnip La Rue.

†Black and white reproduction of color illustration from *The F-U-N Book* by Mabel Guinnip La Rue.

not grow old-fashioned because of treatment. Today one can get no better illustrations for the stories of Dickens than those originally made by Cruikshank. This is true also of the drawings of Tenniel for the first edition of "Alice in Wonderland." When I say there should be color in an illustration I do not mean color as one ordinarily uses the term. The making of color plates is now so costly that in many cases it is prohibitive, but even a black and white drawing can be full of "color," this "color" being given by the different grays. What I mean by the other requirements—story, action, and fun—is obvious from the terms.

The pictures a small child looks at are



** The child who is not learning to see beauty is losing an inestimable source of happiness.*

perhaps going to mean as much to him as the text he struggles to read. Of course he may not appreciate the difference between a book with badly drawn pictures and a poor layout and the one

with good pictures, good type, and suitable make-up, but it is certain that the taste of the grown-up child has been influenced by all that was about him when he was small—so by all means give him beautiful books when he is little. All the beauty we have the power to grasp we want and need, and the child who is not learning to see beauty is losing an inestimable source



** The design should be simple and the line sensitive.*

*Black and white reproductions of color illustrations for "The Three Bears" from the *Everyday Classics* Primer by Franklin T. Baker and Ashley H. Thorndike.

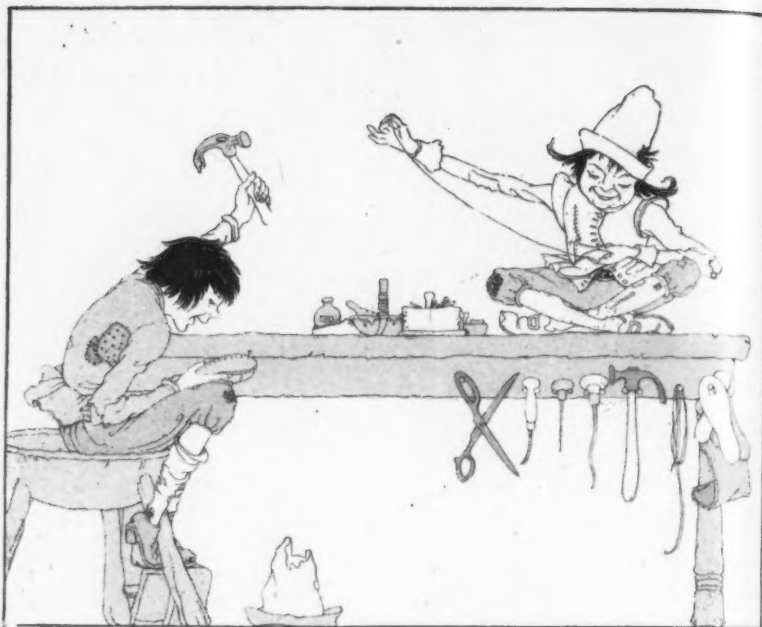
of happiness.

It is more fun to make pictures for children than to make them for grown-ups. One has much greater freedom. The child is not restricted by hard facts. When you make pictures for him he understands the fanciful things you draw quite as well as the pictures of things that appear as they really are in life. Although on some

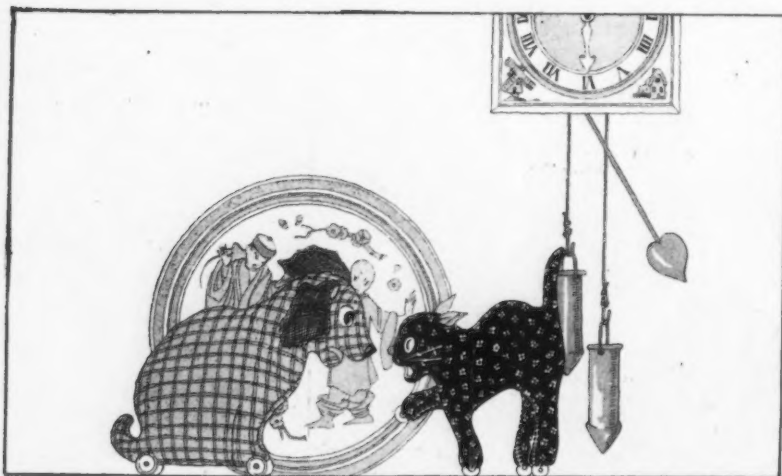
points the child is a severe critic—and objects seriously if we put three buttons on Alice's coat in one picture and two in the next—on the other hand there is nothing that cannot seem real to him. In fact, he *wants* to exercise his imagination. He wants his animals sometimes to

act as he would, not just to walk on four feet in their own fur clothes, but to sleep in real beds, eat from real bowls, and wear coats or skirts. Another reason why we like to make pictures for children is because we can put into the pictures things that please ourselves without any

fear of being criticized by the author; for if an author writes children's books well he has imagination and likes to let us exercise ours in the pictures. We draw houses we think it would be fun to live in, furniture that pleases us, and special kinds of clothes that suit us too. You



** A left-handed child would not be accepted in an illustration, but no one can prove that elves are not ambidextrous.*



** A good illustration does not become old-fashioned because of treatment.*

*Black and white reproductions of color illustrations for "The Elves and the Shoemaker" and "The Duel" from the *Everyday Classics Second Reader* by Franklin T. Baker and Ashley H. Thorndike.

may not agree with us that the house we planned for the Three Bears* is much to be preferred to an ordinary, suburban, lace-curtained domicile, but we think so and have built a home like it under the pines. We like the holes in the shape of hearts that we made in the furniture of the Three Bears when we drew that, so we have holes in the shape of hearts in our benches and chair-backs and window shutters. They make wonderful places for our small boy to stick his fingers through in playing various games.

This sounds as if making illustrations for children were all fun. We wish this were true, but it is not. Sometimes a picture does not come out at all as we want it to. When you have put all your heart and time into the work and are not satisfied with results there is no fun in that. Suppose you have a new story or poem to make a picture for. You have a beautiful, clean, white paper and a soft pencil (it is impossible to think with a hard pencil). The story or poem tells of a little girl picking oranges in southern France. You cannot remember exactly what an orange tree looks like, and you can't find a good picture of one in your files. If you try to make up one the drawing will almost certainly be wrong. Then the little girl must be dressed correctly—another search through the files for the correct costume, with unsatisfac-

tory results. However, after a time orange tree and costume are made right. At this point the girl refuses to stand properly on the ladder in the position you want, so you hunt up a ladder, Miska poses or Maud poses, and at last you get really started on the picture. But by this time you have lost all your feeling for the little girl, and this gets into the picture. There is no use trying to make a picture one does not feel. We often work at tables facing each other, as we are a right-handed, left-handed combination, and Miska sometimes asks why I am making such funny faces. Then I realize that I have been thinking out the feeling and expression of the character that I am trying to put on paper.

Writing of my being left-handed reminds me that Miska sometimes draws a left-handed elf. This is really a compliment to me. A left-handed child wouldn't be accepted in an illustration but no one can prove that elves aren't ambidextrous.

Miska came from Hungary and had his instruction in a Budapest art school—a school that gave him a thorough training in all branches of art work and a good technical knowledge. I studied in an art school where I learned little, and Miska has been my severe and thorough teacher. I, too, have become very critical as time has gone on; and when we can make a picture that passes and pleases us both we are happy.

*See page 87.

TEACHING ORAL COMPOSITION IN THE PRIMARY GRADES

A SERIES OF PAPERS BY CLASSROOM TEACHERS

in

The Carter School, Chicago, Illinois

EDITOR'S NOTE:

THE PAPERS in this series were prepared by teachers in the Carter School, Chicago, Illinois, after a plan was agreed upon in conference with the principal. Teachers of elementary school English will find the papers suggestive and stimulating. The editor desires to interest other school groups to report upon classroom teaching planned in conference in this manner. Groups of teachers desiring to do so, might use as a basis of their plans, the following articles:

Composition and the Composition Class. By Elvira D. Cabell. *The Elementary English Review*, May, 1924. Pages 97-100,

Classroom Work in Constructive Criticism of Oral and Written Composition. By Frances Jenkins. *The Elementary English Review*, April, 1924. Pages 57-60,

The Correlation of Language and Social Sciences in the Intermediate Grades. By Mabel Snedaker. *The Elementary English Review*, April and May, 1924. Pages 50-53 and 92-95,

Home-Made Composition Scales. By G. M. Wilson. *The Elementary English Review*, September, 1924. Pages 165-170.

The schemes worked out in the Carter School will prove helpful to other groups undertaking to work in this way.

In the January *REVIEW* were published (1) A Lesson Procedure for Teaching Oral Composition in the Primary Grades and (2) Oral Composition—Grade 2.

In February two papers,—Oral Composition—Grade 3B, and An Oral English Lesson—Grade 4, were published.

This month a *fourth grade* lesson is again discussed.

ORAL COMPOSITION

Grade 4

Charlotte Scott, Carter School

N. B. Eighteen pictures, loaned by the Art Institute of Chicago, hang on the walls of the second floor corridor.

THE CHILDREN were taken in groups to look at the pictures and discussed informally such questions as "why do you think the artist chose to paint this picture? What was he interested in? Where is the centre of interest in the picture? Where are the brightest colors? Do you find these colors repeated elsewhere? What kind of lines are used to represent motion? Repose?" The children returned to the room. Later in the day this was used as material for oral composition.

TEACHER: How many of you liked one picture better than any other? (Entire

class raised their hands.) Then today you may tell about the one picture you liked best. Before you begin what are you going to keep in mind as you talk?

LESTER: Announce your title first. Then stick to it as you tell your story.

ROSALIE: Do not repeat your title in your first sentence.

MORTON: Make each story different from any one elses.

MELVIN: Avoid "and's" and "why's" and "then's" and "so's."

ANNETTE: Combine small sentences into longer sentences by using "which," "that," "where," and "when."

GINA: Make your ending sentence fit your own story.

TEACHER: All of these suggestions could be used for any story. In telling a story about a picture there will be other things to keep in mind, too. To go back to the title for a minute, what kind of a title would you choose for this story?

NORMAN: The Picture I Like Best.

DOROTHY: The name of the picture. If I chose to write on the swans I would take "The Swans."

TEACHER: I would say *choose* instead of take. These are good suggestions. When you tell of an experience you have the element of time to follow for the sequence of your story, but in such a story as this there is no time element. You must have some definite outline to follow, however. If you were to talk about the pictures to someone who had never seen them, what would you think best to do first?

ROBERT: Describe the picture.

TEACHER: Yes, that can be the first point. What then do you think the person would be interested in?

BILLY: We could tell how the artist with his paints showed us what he was interested in.

TEACHER: Yes, what then would you have for the conclusion?

MARGARET: We could tell why we liked the picture.

TEACHER: That might be one ending.

ELLEN: The reason the artist painted the picture.

TEACHER: You may choose your conclusion from either of these.

* * * * *

Titles Chosen:

The Picture I Like Best.

The Hollyhocks.

The Old Pier.

My Favorite Picture.

The Swans.

Summertime.

Still Life.

California Rocks.

Little Girl in the Garden.

Little Rose of Douglas.

Outline for Stories Written on the Board:

I. Introduction.

A. Describe the picture.

II.

A. Tell how the artist with his paints showed what he was interested in.

III. Conclusion (Choice of A or B).

A. Why you liked the picture best.

B. Why the artist chose to paint the picture.

* * * * *

TEACHER: Before anyone tells his story we will all wait until the audience is ready. As we are going to have especially fine stories today we should have an opera audience.

* * * * *

(The children told their stories)

Some of the Criticisms Were:

PEARL: Nathaniel split his description. He told part of it at the beginning and part at the end.

TEACHER: Each part of thought should be finished before one goes on to the next.

Norman told too much. Choose only that which is needed to complete the picture.

Thyrza's sentences were too short. In a story like this, many small sentences can be joined. For instance:

(Teacher wrote on the board)

The sun shone on the ducks.

They looked yellow.

How can these sentences be combined into one?

JAMES: The sun, which shone on the ducks, made them look yellow.

* * * * *

(The children were grouped according to the picture that they liked best, and then revisited their favorite. Once again they discussed the outline. The next day they wrote their stories.)

* * * * *

TEACHER: When you write your stories

you must add form to the other points which you try to remember. What are the points in form that you are working for?

LESTER: All main words in the title begin with capitals.

BEVERLY: Indent the first line and then keep a straight margin.

ROBERT: Watch to see that every sentence begins with a capital and ends with a period.

MAXINE: Be sure to put in commas and apostrophes where we need them.

* * * * *

(The children then wrote their stories.)

THE WRITTEN COMPOSITIONS

Hollyhocks

THE NAME of the picture I liked best was *Hollyhocks*. There was a garden full of hollyhocks which were tall and slender. There was a lady in the garden picking the hollyhocks. She had a big basket on her arm. The colors in the picture were light and dark green, blue, yellow and violet. The yellow was where the sun was shining down. The lady's dress had vertical lines in it. That made her tall and slender like the hollyhocks. There were also lines that ran into the picture. That kept the picture together. I think Louis Ritman painted that picture because the flowers were so beautiful and to finish off the picture put in the beautiful lady.

The Picture I Liked Best

THE INDIAN woman selling bread is my favorite picture. She has her hands out to give the bread to her companions. Behind her is a big bluish black jug. In there she keeps her bread. On her back is a beautiful blanket. The brightest colors are in the middle of the picture. Some were red, yellow, green and blue. These were all repeated three times in other places in the picture. The only color Victor Haggins didn't like was the gray on the wall. It was just smacked on. Victor Haggins liked the Indian woman and the bright colors so much that he just had to paint this picture.

White Swans

YESTERDAY afternoon we went out to see some pictures. The one I liked best was "The Swans." The background

was dark. In the picture were swans, tulips and water lilies. The artist painted that picture because of its colors, I think. When you got far away the picture looked like it was real, but when you got up close it looked like little dabs of paint. The water was blue, green and yellow. It had little circles to show the waves. The tulips were orange and a little red. The sun shone down on the swans and made them look yellow. All the colors were repeated three times. I liked that picture because of the swans and its colors.

The Pier

ONE MORNING our teacher took us out to see some pictures. The one I liked best was the "Old Pier." I liked it because there were a great many fishing boats. One little boat was by a big boat. The water was painted yellow, green and blue. It was painted in slanting lines to show that the water was rough. The shadow of the sun made a streak of gold on the water. The sun shown brightly by the pier, but by the boats you could not see the sun. I think the artist was very much pleased with the picture.

Little Rose of Douglas

ONE DAY we went out in the hall to see some pictures. The one I liked best was "Little Rose of Douglas." She wore a light blue dress and her face was brown. She was in a beautiful garden. Near the garden there was a house. There was a lady standing by the door. She was talking to a man on a horse. I think Edith Hammond saw this picture up at Sauga-

tuck, Michigan, and wanted to paint it because it was so beautiful. When you are too near the picture it does not look beautiful because it is made of little spots of paint, but when you get back a little the spots of red and blue make violet. There was a little yellow in the picture, too. It showed where the sun shone down.

Summer Time

THE PICTURE I liked best was about the gypsies camping. I liked it best

because the colors were so odd. The colors were pink, purple, orange, green and red. The sun shone down on the covered wagon and the trees and made the canvas look yellow instead of white. The leaves looked yellow, too. Beside the gypsies was a stream with two ducks swimming in it. When I looked at the picture I could tell it was a hot summer day. I think the artist painted that picture because of the colors.

IN CONCLUSION

AFTER EACH child in the class had written on his favorite picture, the compositions were read and the children voted on the ones to be sent to Miss Silke, the art supervisor, who was responsible for the loan of the pictures. A majority con-

sidered "Hollyhocks" the best. Gina objected to "Little Rose of Douglas" on the ground that according to the outline on the blackboard, the author had put her conclusion in the middle of her composition.

THOUGHT AND ACTION IN COMPOSITION CLASSES

IT WILL BE the policy of THE REVIEW to publish each month in the future material selected for the purpose of putting vitality and drive into the language activities, oral and written, of the pupils.

This section of THE REVIEW should be read aloud or otherwise brought to the attention of pupils in classes for which it is appropriate. The responses will vary. This month the pupils might respond by class discussion, library reading for more detailed information, writing letters to the Secretary of Agriculture, editorials for school and local newspapers, preparing resolutions, or staging playlets or other programs that will have a public appeal.

A MESSAGE FROM DALLAS LORE SHARP

STOP KILLING and start creating. Stop cutting and start planting. Stop wasting and start saving. Stop hunting and start watching. Stop hating and start loving. These are the ten commandments of conservation for each of within his own dooryard and neighborhood, over his own ranch and farm; a sower of seed, a planter of trees, a nourisher of life, where heretofore we have each plucked and burned and slaughtered.

* * *

Let us enact conservation legislation at Washington. Meanwhile, in every school-room up and down the land, and across from shore to shore, let talk about birds and beasts and flowers and trees be started, let tramps afield be taken, and so, in every school-child's heart let love be planted, till knowledge of conservation be next to reading, writing and arithmetic, and love of nature next to love of God and neighbor. That for the future.

For the imperiled present what am I and my town doing? You and your town? Hingham has a three-thousand-acre Wild

Life Sanctuary, a Town Forest, an After-church Field Club, a Garden Club, a chapter of the D. A. R. making conservation a major theme, and beekeepers and bird-lovers not a few. And I have a seven-acre woodlot, deeded in my name and dedicated to trees and all wild neighbors; to be willed to them, their heirs and assigns to grow and nest and den thereon *in perpetuum*. (From the "Nature Magazine," Feb. 1925.)

WILD ANIMALS AND BIRDS

DURING THESE spring months when wild life, animal and plant, impresses itself upon us so beautifully and in so many lovely ways, the children will no doubt discuss with keen interest the rights of these creatures.

In the following selections, pages 95 to 96, will be found materials for use as the basis of composition activities as has been suggested. Although a single point of view is maintained throughout, class discussion should be from all angles.

These selections with the illustrations are published through the courtesy of William T. Hornaday of the New York Zoological Park, a trustee of the Permanent "Wild Life Protection Fund."

* * * * *

Tell the children the grim story of the American bison, the buffalo, and its narrow escape from extinction.

THE RIGHTS OF WILD ANIMALS AND BIRDS

ARTICLE 1. In view of the nearness of the approach of the higher animals to the human level, no just and humane man can deny that those wild animals have certain rights which man is in honor bound to respect.

Article 2. The fact that God gave man "dominion over the beasts of the field"

does not imply a denial of animal rights, any more than the supremacy of a human government conveys the right to oppress and maltreat its citizens.

Article 8. No group or species of birds or mammals that is accused of offenses sufficiently grave to merit destruction shall be condemned undefended and unheard, nor without adequate evidence of a character which would be acceptable in a court of law.—From *"The Wild Animals' Bill of Rights."*

AN OFFICIAL STATEMENT FROM THE PACIFIC COAST

*From the Bi-ennial Report, 1921-1922
State Game Department, State of Washington*

"ALTHOUGH not a pleasant matter to discuss, it is an undisputed fact among game conservators that if our hunting and fishing is to continue for many more years *a higher code of ethics among sportsmen will be necessary*. We refer especially to automatic and pump guns which enable hunters to cripple and lose birds long after they have passed beyond actual killing range. With more than one or two shots at his disposal, a hunter is prone to continue firing into a flock or bevy not so much out of greed as from excitement. This wild shooting frequently results in maimed birds. There are numerous other arguments against the use of this type of gun but the above should suffice.

"Our native game birds are fast disappearing and each new year sees the need of shorter seasons and bag limits. To conserve the remaining supply as long as possible it will be necessary for sportsmen to play their own part as well. We cannot keep the state stocked by artificial propagation alone.

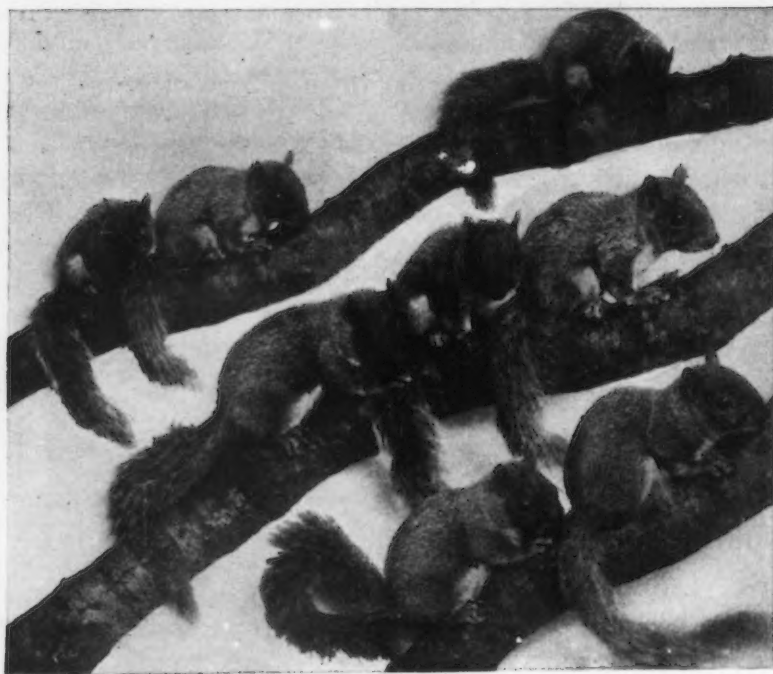
"Hunting and fishing are no longer necessities of life. We roam the fields and wade the streams more for the pleasure derived than from any need for food. If

every sportsman will keep this thought in mind and give *our game a better run for their money it is bound to prolong the fun."*

LETTER TO THE EDITOR OF THE N. Y.
"HERALD-TRIBUNE," PUBLISHED
OCTOBER 1, 1924

"THE ARTICLE by Dr. W. T. Hornaday in the September issue of *Nature Magazine*, concerning the devastation of wild life through the medium of the automobile, states all too clearly the ultimate fate of our game if some plan is not devised to check the slaughter. The scope of the automobile is practically limitless. Territory that would have taken a week to cover formerly can now be hunted over by the sportsman in a single day. It is perfectly legal—there is no existing law to prevent it. Yet it is felt by all those who are interested in the conserving of our wild life that unless some prohibitive method is devised the heritage which we wish to pass on to the coming generation and which is their right will be mostly of a legendary character.

"There is hardly a clump of woods nor a brushy hillside that has not its quota of parked automobiles. I do not mention those who use the motor car illegally—who starting in midday, many miles from the Adirondacks, for instance, tour the wooded roads during the night and kill sometimes as many as five or six deer, which stand fascinated by the glare of the headlights and fall an easy prey to the deadly charge of buckshot at short range. Dawn finds these violators safe at home, far from pursuit. No, those are for the game warden and the state police. But the interest of all is directed toward the sportsman in his car, who seeks to obtain the best shooting that he can in a legitimate way and yet is blind to the ultimate fate of our wild life here in America."



COMMON DAILY BAG LIMIT ON GRAY (and other)
SQUIRRELS

Eight per day, but sometimes as high as 15!



• DAILY BAG LIMIT ON BOB-WHITE QUAIL

Average, 13 per day, for 41 days. This lovely bird, the greatest feathered friend of the farmer and cotton-grower, is yet being wickedly slaughtered in 28 states. Ohio and Kansas prove that it CAN sometimes "come back" through extended protection!

THE SOCIAL INDIVIDUAL VIEWPOINT

A. H. SOUTHERLAND

Formerly Director of Research, Los Angeles Public Schools

IN PUBLIC education, is there necessarily any lack of harmony between the social and psychological points of view? If there be an insistence on the development of certain values in one, it is practically certain that mature reflection will include that value within the objectives of the other. Complete and well rounded education assumes that all types of energy, forethought and value in individuals will receive attention. The group is what it is and accomplishes what it does by reason of the makeup and joint activity of the component elements.

Society, a generic term embracing many groups, calls for various controlled adjustments on the part of its members. Casual observation reveals that these adjustments differ from group to group and from individual to individual. In one case the individual adjusts to the group; in another case, superior intelligence, prestige, technique or other factors induce the group to adjust to the individual. The mob responds to the leader. The Ladies Aid Society adjusts to the dowager. The leader in one group is follower in another. Individuals pass from group to group and vary in their adaptations, making thereby a democratic society.

Progress from a primitive to organized society develops by the selection of certain values. Progress from immaturity to maturity develops with the mastery and functioning of the same values on the part of the individual. The intelligence, knowledge, skill, stability, aggressiveness and objectives—of moment in the physical, mental and spiritual growth of the individuals from infancy to maturity, contribute to the group intelligence, knowledge, skill, stability, aggressiveness and objectives.

Progress depends, not alone on the presence of such individuals and attributes within the group, but upon the unified functioning of such attributes. Within the organized group, these attributes function in different amounts and directions for different individuals, the difference in direction being due, in the main, to the fullness of comprehension of the common end and of the values upon which the group is founded. A strong group is one composed of elements well balanced and unified in the application of their energies toward a common objective—the satisfaction of its members in the progress of the group. A weak group is one composed of elements which fail to attain unity through the satisfaction of its members. The various elements in the group, increasing their contributions to the group purpose, yield satisfaction to the group and effect the binding in unity of action.

Increasing contributions imply increasing abilities, and the control of one's powers to acquire and expend skills, knowledge, appreciations, and values demands practice. Not only in the simpler automatisms but in more general and complex organizations, the rules of practice seem to apply. Among the conditions which facilitate successful practice are—*clear objectives, repetition, feeling of freedom, and quantitative comparisons of increments of progress*. Practice in addition, or in oral reading rate, increases the skill employed. If the objective be one common to a group for which group organization is established, practice by the members of the group in co-ordinated effort likewise increases skills. The school group, as a group, other things being equal, will become more effective the more the group en-

gages in concerted practice, and the increased skill should be measured by the product attained.

Research in education during the past ten years, however, has revealed some startling facts as to the constitution and lack of objectives of school groups which may be summarized in the following approximate percentages:

35% of pupils should be one year or more higher.

30% of pupils are within one year of correct placement.

35% of pupils should be one year or more lower,

in order to fit adequately and contribute satisfactorily to the group purposes in which they are attempting to function.

It is not so generally recognized, but nevertheless true, that each pupil is complex and while up to grade or ahead in certain school processes, is behind in others. The development of the various abilities of any one child is uneven. Present methods of grouping school children, which contemplate very small amounts of time spent in concerted action, have assumed results which are now being shown not to exist, e. g. groups are formed on the basis of reading and arithmetic and the pupils are assumed to be equally advanced in handwork, music and art abilities, etc. But likewise, closer observation reveals that pupils differ markedly in ability to use the reading tools. One child is advanced in oral reading but retarded in comprehension of directions requiring action. Another is strong in reading (studying) history, but is retarded in reading and comprehending arithmetic problems. Reasoning in one subject matter is accelerated, in another subject matter is retarded. The consequences to unified group action are obvious. Groups so constituted will yield as their educational products chiefly the negative social qualities such as acquiescence, docility, self distrust, fears and hatred of the school associations.

For any relief from these long established conditions we must look in two directions. Opportunities for practice and preparation at the level of actual attainment is undoubtedly the first requisite. Opportunities for concerted group action toward group objectives are also needed.

In an experience of some years in adjusting normal but misfit children to their legitimate opportunities in school, reading abilities have come in for special study. An analysis of failures in reading, in class work as well as the reading tests, seems to indicate that failures are due to the presence of some of the following thirteen abilities in an amount too small to satisfy the standards of the grade. These are, the amount of

- 1—facility in recognition of numbers,
- 2—facility in naming numbers,
- 3—facility in recognition of words,
- 4—facility in pronunciation of words,
- 5—facility in oral reading for speed,
- 6—facility in immediate recall,
- 7—facility in following printed directions,
- 8—facility in defining words,
- 9—facility in evaluating quantities,
- 10—facility in simple comprehension,
- 11—facility in quantitative comprehension,
- 12—facility in deferred recall,
- 13—facility in reading maps and tables.

It has been found that practice in one or more of these abilities, to the point of facility, develops not only the specific ability practiced but raises the level of class room product and by a large amount the performance on the tests. The latter is perhaps a practice effect; the former however shows the real development in the use of the reading tools. In other words the pupil increases his ability to study and read by practice exercises formulated in such a way as to induce constant self motivation and self criticism with reference to a simpler (and weaker) specific ability.

The unevenness of development partially explains the failures of group activities attempted in the schools. To hold

the group together by coercion regardless of misfitness in preparation and ability is the natural and very human policy. The group activity then becomes a torture chamber devoted to exposing weaknesses of children unprepared or partially prepared through no fault of their own. We see all about us in any city the hordes of ne'er-do-wells who are the "scrap" of such a system. To such a large extent has this cause and effect relation been recognized that such expressions as the following are extremely common—"the chief business of public education is salvaging children" or "the grades make misfit children more misfit."

However it is not impossible to give each child his opportunity to develop his skill to the point of an adequate competitive and co-ordinative level with his group. Certainly the misfitness in the academic subjects (the three R's) yields readily to practice opportunities. The requirement is merely that the pupil shall have an opportunity to step out of the procession at his level of difficulty and practice until he has gained facility in handling the tools of effective work. That this facility is prerequisite to any profitable contribution to group action seems obvious. It seems equally obvious that moral obloquy attaches to every school which coerces pupils into groups in which they will be misfits

and forces them to remain in such group to become more misfit.

Habits of acting to contribute to the group (as in reporting an experience) also are formed and improved by practice. The difficulties and failures in oral expression can be overcome only by attempting again and again in spite of low record until some measure of ease and fluency are attained. The desire to attain or excel is an individual possession present in different amounts in different individuals but which develops by successful practice. It has not been unusual in our work to find misfit children develop the reading abilities and the reporting abilities at a rate ten times as rapid as standard when conditions are effectively arranged.

Group activities of various kinds then are necessary for the development of the individual's abilities. The value of the group to the individual is not to be gainsaid. The value of the individual to the group also is obvious, since the individual (from the standpoint of development) is the group element. This standpoint involves the recognition of the fundamental human differences of rate of mental, physical and spiritual growth. In turn, the recognition of these differences depends (to a degree) upon the presence of opportunities for development of the simple abilities.



From a photograph by Nicholas Haz.

MAUD AND MISKA PETERSHAM

They have the genius of revealing to the child, through their illustrations, the spirit of good literature.

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THE ELEMENTARY SCHOOL LIBRARY DEFINED IN DOLLARS AND CENTS

C. C. CERTAIN

*Chairman of the Joint Committee on Elementary School Library Standards,
Representing the N. E. A. and the A. L. A.*

TO DEFINE the elementary school library in terms of dollars and cents is not an impossible task. Many so-called elementary school libraries are set up without a penny in the school budget to meet either initial costs or costs of maintenance. It should be said just here that the school that has no provision in the annual budget for the library has no library. This statement is made without qualification. Schools in this class resort to all kinds of make-shift arrangements for securing funds. The proceeds from parties, school plays, or waste paper are depended upon. Or perhaps the school receives gifts of books,—in general, worthless old books rescued from the dusty darkness of bat-infested attics. If not books from this source, the principal garners sample copies from the textbook departments of publishing houses.

THERE ARE SCHOOLS in another class which have budget provisions for books, but none whatever for equipment or salary. The school in this class often spends as much as \$150 over a period of four or five years for so-called library books. The result is not at all satisfactory, of course, and cannot be called even the nucleus of a library.

IN A SOMEWHAT higher class than either of the foregoing are the schools which make provisions in the budget over a period of two or three years of about \$200 a year for books and equipment, although no provision is made for salary. This class of schools usually requires teachers to serve during rest periods, or asks

the cooperation of upper-class pupils in caring for the books.

THERE IS A FOURTH class which not only makes a moderate beginning, but annually thereafter makes budget appropriations of \$100 or more until a library is established requiring a trained librarian in charge full time.

SCHOOLS IN THE HIGHEST class definitely plan to develop a library and seek expert assistance in determining initial costs and maintenance. Schools in this class are building and maintaining adequate libraries on budget appropriations approximately as given in the following outline of costs.

For the satisfaction of persons who are endeavoring at the present time to develop libraries in their schools, I have arranged the following graded outline of elementary school library facilities varying from the zero level to the well organized, well equipped library with a trained librarian in charge full time. The outline is presented in three parts; the first, descriptive of the rural school; the second, of the school with enrolment of 500 or below; and the third, of the school with enrolment between 1,000 and 2,000.

It may be of interest to the reader to check on the outline the level of development of the library facilities afforded the children and teachers in his school. The outline gives approximate costs where the facilities afforded entail definite expenditures of money. The average costs per pupil is also given.

SERIES I—RURAL SCHOOLS

SCHOOL A is a rural school with no provision whatever for a library. The children have a few textbooks with practically no supplementary books for reading.

SCHOOL B is a rural school in a county with a system of extension school library service. Package libraries are received at regular intervals. These libraries consist of books selected not merely on the basis of requests from the teacher concerned, but also on the basis of reports upon actual experience in the use of books loaned in the school. The arrangement is maintained largely through the enthusiasm of those in charge of the county library extension system, although the teachers are not averse to receiving book loans.

SCHOOL C is a rural school employing a teacher who is greatly interested in reading materials. She has had shelving built in one of the rooms to accommodate two or three hundred books. Through various ways she has raised money for buying many attractive, well-selected books. She secures loans, package libraries from the nearest public library, or from the county library. Manufacturing houses, insurance companies, state departments of education, and city health departments are sending her much pamphlet material and other printed matter prepared for free distribution. The teacher spends her own money in carrying out her plans.

SCHOOL D is a rural consolidated school of 500 enrolment. In this school there is a room set aside for reading purposes. The room is open on given hours during day when pupils from the upper classes are in charge. In some instances a teacher is in charge during rest periods or after school or older pupils are paid a small amount of money for their services.

The room is furnished with two tables, 34" by 60", 26" high; three tables 34" by 60", 30" high; 12 chairs 15" high; 18 chairs 18" high; one catalog case; one charging tray with guides.

Shelving was built in at a cost of \$75. The cost of the initial set of books was \$225. The furniture cost \$250. Supplies were bought at \$25. The total initial cost of the library was \$575. About \$100 a year is spent on salaries. The average cost per pupil annually is 2 cents.

SCHOOL E is a rural consolidated school with a special room set aside for the housing of a library. The enrolment is 700. A teacher librarian is in charge giving at least half of her time to the library and the other half to teaching in the schoolroom.

The library reading room is large enough to accommodate two tables 34" by 60", 26" high; four tables 34" by 60", 30" high; twelve 15" chairs; twenty-four 18" chairs; one teacher's desk, one teacher's chair; one catalog case; and charging tray and guides; one magazine rack.

There is built in shelving of standard, high grade workmanship costing \$100. The initial cost of the furniture was \$360. The initial set of books cost \$400, and supplies \$70. The total initial cost of the library was \$930. Each year the amount of \$175 is spent on new books, magazines, book replacements, and rebinding. One-half of the librarian's salary, or \$900 is charged to the library annually. The average cost per pupil annually is \$1.55.

SERIES II—SCHOOLS WITH ENROLMENT NOT EXCEEDING 500

SCHOOL A has no provision for library reading materials.

SCHOOL B has two or three teachers in English, who in teaching English geography, and history endeavor to secure supplementary materials. Some of this

material they buy themselves using their personal funds and some of it is secured in the form of supplementary readers.

SCHOOL C has several teachers who borrow materials from the nearest public library. They raise through school entertainments each year funds amounting to about \$75 for books to be distributed in classrooms.

SCHOOL D has a principal whose persistent garnering of books from book agents resulted in an office library. The books are stored in locked book cases with glass doors. Occasionally a teacher borrows one of the books. As a rule, the books are not molested from the beginning of the year to the close of the school term.

SCHOOL E has a library room with four tables, one card catalog, twenty-four substantial chairs, a teacher's desk, and built-in shelves to accommodate a thousand books.

A teacher librarian is in charge giving about seventy-five per cent of her time to the library.

The total expense of this library is approximately as follows:

Initial Costs

Shelving	\$ 60.00
Furniture	350.00
Supplies	50.00
Magazines	30.00
Books	250.00
Total	\$740.00

Cost of Maintenance

New Books	\$75.00
Magazines	30.00
Supplies	25.00
Rebindings	25.00
Replacements	25.00
Total maintenance	\$ 180.00

Salary 1,500.00

Total maintenance and salary \$1,680.00

The average cost per pupil annually is\$ 3.36

SERIES III—ELEMENTARY SCHOOLS WITH ENROLMENT OF 1,000 TO 2,000

SCHOOL A has no library reading room. No teacher in the school makes any attempt to use books other than the regular text book.

SCHOOL B in addition to the use of the textbooks there is a generous allotment of supplementary books of various kinds. These are apportioned to teachers once or twice during each term.

SCHOOL C has several teachers who make use of classroom libraries largely consisting of books from their own personal libraries and borrowed on their own cards from the public library.

SCHOOL D has a library in the principal's office. The library consists of a supply of textbooks left by visiting book agents or secured by the principal on requests from publishing houses. There is also a number of subscription books in the library, which shrewd book agents have been keen enough to sell to the principal. There are three sets of sectional book cases filled with books of this character. The books are the pride of the principal, but afford little interest or service to any one else in the school.

SCHOOL E has a library reading room open to teachers and pupils part of each day with a teacher in charge who volunteers to do the work during vacant periods. In this same type of school, pupils are sometimes put in charge as a special assignment or work for a small remuneration. Only about \$50 a year is spent on student services.

SCHOOL F has a small library reading room with accommodations for about twenty readers. Three discarded tables have been brought in from corridors and classrooms to serve the needs of readers. There are about a dozen and a half chairs in various stages of repair and of three or four different styles of manufacture. These chairs have been borrowed from other parts of the building, some from classrooms, and some from the gymnasium and the auditorium. The shelving is homemade. Boys more interested in reading

say it is very largely a student project and has cost the tax payers nothing.

SCHOOL G is a school with a commodious room, well lighted, centrally located and well equipped. The enrolment of the school is 1,800. There are accommodations for about fifty readers at one time. There are in the room six tables, 3 by 5 feet by 26 inches high, four tables 3 by 5 feet by 30 inches high, 45 chairs, a teacher's desk, one teacher's chair, catalogue case, a charging tray and guides, and a magazine rack. A trained librarian is in

TABLE I—SHOWING COSTS OF THE LIBRARY IN TYPICAL SCHOOLS

	I	II	III	IV	V	VI	VII	VIII
	Initial Cost—	Initial Cost—	Initial Cost—	Total—	Annual Main- tenance— Books, Maga- zines, Rebinding, Replace- ments, Supplies		Total—	
	Shelving	Furniture Equip- ment	Books, Maga- zines, Supplies	Initial Cost		Salary	Annual Costs	Average cost per pupil an- nually, based upon maxi- mum enrol- ment
Rural Schools—	\$25	\$150	\$100	\$275	\$80		\$80	\$80
75 to 100 enrolment								
Rural	A 50	250	215	515	100		100	.20
Consolidated	B 100	400	425	925	175	900	1,025	2.05
Schools—								
250 to 500 enrolment								
Schools—	A 60	350	300	710	125	900	1,025	2.05
Enrolment	B 100	450	425	975	175	1,500	1,675	3.35
below 500 Schools—								
Schools—	150	450	500	1,100	175	1,800	1,775	1.77
500 to 1,000 Schools—								
1,000-2,000	200	600	600	1,400	350	2,100	2,450	1.22

than in manual arts volunteered to do the work. The shelving is not of standard length nor of standard width. In consequence it bends down and is badly twisted. Nevertheless it bears the load of about six hundred books. These books were selected by committees of pupils. Many of the books are unsuited to school work. Members of the student council of the school take turns in serving as librarians at least four periods every day. The principal recognizes the fact that the library is not an ideal one but is proud to

charge, giving all her time to the library. A regular course of instruction is given in the use of books and libraries.

The total expense of this library is approximately as follows:

Initial Costs	
Shelving	\$200.00
Furniture	600.00
Supplies	100.00
Magazines	40.00
Books	450.00
Total	\$1,390.00

Cost of Maintenance Annually

New books	\$150.00
Magazines	50.00
Supplies	50.00
Rebindings	75.00
Replacements	25.00

Total annual maintenance..\$	350.00
Salary, annually	2,100.00

Total maintenance and sal- ary	\$2,450.00
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The average cost per pupil annually is	\$1.36
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CONCLUSION

THE TASK of securing from the school boards, money to be expended upon the elementary school library is one involving many local problems. The foregoing estimates concerning costs are based upon figures received in actual bids from dealers in school furniture. These estimates should be of value to principals and superintendents who desire to develop and maintain standard elementary school libraries in their schools.

LINES FROM THE VISION OF SIR LAUNFAL

JAMES RUSSELL LOWELL

EARTH gets its price for what Earth
gives us;

The beggar is taxed for a corner to
die in,

The priest hath his fee who comes and
shrives us,

We bargain for the graves we lie in;
At the devil's booth are all things sold,
Each ounce of dross costs its ounce of gold;
For a cap and bells our lives we pay,

Bubbles we buy with a whole soul's
tasking;

'Tis heaven alone that is given away,

'Tis only God may be had for the
asking;

No price is set on the lavish summer;
June may be had by the poorest comer.

And what is so rare as a day in June?

Then, if ever come perfect days;

Then Heaven tries earth if it be in tune,
And over it softly her warm ear lays;

Whether we look, or whether we listen;

We hear life murmur or see it glisten;

Every clod feels a stir of might,

An instinct within it that reaches and
towers,

And, groping blindly above it for light,

Climbs to a soul in grass and flowers;

The flush of life may well be seen

Thrilling back over hills and valleys;

The cowslip startles in meadows green,

The buttercup catches the sun in its
chalice,

And there's never a leaf nor blade too
mean

To be some happy creature's palace;

The little bird sits at his door in the sun,

Atilt like a blossom among the leaves,

And lets his illumined being o'errun

With the deluge of summer it receives;

His mate feels the eggs beneath her wings,

And the heart in her dumb breast flutters
and sings;

He sings to the wide world, and she to her
nest,—

In the nice ear of Nature which song is
the best?

A NEW METHOD OF TEACHING BEGINNING READING*

NILA BANTON SMITH

First Assistant Supervisor of Research, Detroit Public Schools

THE PURPOSE of this article is to describe the use of "Picture-Story Reading Lessons" as a means of teaching beginning reading.

Aims of Material

BY COMBINING significant reading contributions of the past together with a vast amount of experimental data accumulated while attempting to develop Picture-Story Reading Lessons it was possible to set up certain definite aims or objectives which it seemed highly desirable to combine and embody in this complete new method of teaching beginning reading. The most important of these aims were:

1. To develop the child's power to purpose through reading situations.
2. To enable him to use his reading ability as a tool in carrying out his purposes from the time of his first contact with the activity.
3. To provide some means whereby the child may largely teach himself in learning to read.
4. To permit each child to progress as rapidly as his individual effort and ability will permit.

It might be said that there were at least a score of other aims which were constantly kept in mind throughout the preparation of the material. But the ones mentioned above, "purposing," "reading as a tool," "self-helpfulness," and "individual progression," were the four corner stones upon which the method was built.

Description of Materials

FOR EACH LESSON the pupil uses:

1. A *Picture Frame*. On this frame is

printed a background in which the important objects are omitted and in their places are printed their names.

2. "*Cut-Outs*." These Cut-Outs are composed of a series of printed figures to be cut out, colored and pasted on the frame to make a completed picture.

The content of the pictures has been carefully chosen from within the experience of the average city child, eating, playing, riding, etc. The nature of the material is such that it is easy for the child to comprehend the possibilities of the picture construction process so that he readily adopts the construction project as his own.

It is reasonably safe to assume that in every little child there exists an innate love for cutting, coloring, and pasting. In the Picture-Story Material this instinctive tendency is taken advantage of in developing the child's purpose to read. When he sees the frame and the cut-outs arrayed before him there is aroused within him the desire to construct the completed picture, and he is willing to carry on any activity which will aid him in attaining this end. In this particular case the activity involved is learning to read a set of directions in which he is given instructions for cutting, coloring, and placing the various figures in the frame.

3. *Directions*. To guide the child in making his pictures, a series of printed directions have been provided. The first pictures are very simple and are constructed from imitation of the teacher's example, from her oral instructions or from directions composed by the class and printed on the blackboard. But as soon as the ge

*From the *Detroit Journal of Education*.

eral idea of the method is understood, each child is provided with a simple set of printed directions, each word of which is illustrated in such a way that it is possible for the child to teach himself the new words needed to understand the directions. Thus, from the very beginning the child uses reading as a tool, as a means to an end. He is entirely unconscious of learning to read! His thought and effort are directed toward picture construction. Yet easily, naturally, almost without effort, the child learns to use words as symbols for objects and acts, to understand the relations between words and the significance of sentences. He learns the functions of reading by experience and comprehends the purpose of it. He reads understandingly and for a purpose from the beginning.

correct he then studies the story about the picture with reference to his dictionary, if necessary. When he feels that he is prepared, he goes to the teacher and reads it aloud to her. This oral reading of the story is a test of the child's ability to recognize the new words learned during the picture-building activity.

6. *Cover for Loose Leaf Sheets.* The child has in his possession a cover called "My Story Book" in which he files away his story sheets as rapidly as he is able to earn them. The number of pages contained in this book at any time is a measure of the child's progress. The pupil himself takes very great interest in watching his story book grow in volume, and it also furnishes tangible evidence whereby parents may constantly keep themselves acquainted with the rate and content of their child's progress.

An Experiment

THIS SPECIAL type of reading was tried out with 180 beginning first-grade children in Detroit schools during a period of five months, September, 1921, to February, 1922. Four schools of different types were selected as a field of experimentation, a platoon school attended by children from the best homes, a platoon school attended by children from middle class homes, an ordinary type of school attended by children from middle class homes, and an ordinary type of school attended by very foreign Polish and Hungarian children who, because of crowded conditions, were limited to half day sessions of work.

For each group using the Picture-Story Method, a control group using another method was selected. In each case this control group was equivalent to the experimental group in the following respects: type of school, ability of teacher (as nearly as it was possible to judge), number, age, intelligence, nationality, previous training, and type of children and the amount of time devoted to reading.

4. *Dictionary.* In the very beginning the child finds out the new words he needs to know by matching them with words under pictures which the teacher puts on the blackboard, later he matches with pictured words above the directions in the pad. Eventually pictured words in the alphabetical dictionary with which he is provided, is the only reference used.

5. *Story Sheet.* Upon completing his picture the child is given a loose-leaf sheet on which is printed a small replica of the picture he has made, together with a story about the picture which involves all the new words which he has been teaching himself while building the picture.

The small reproduction of the completed picture furnishes the child with a standard whereby he may judge of the success or failure of his work. He compares his product with this one and if the two are exactly alike he knows that he has carried out the directions correctly. In other words he has a means of checking up on his own comprehension. If his picture is

The Detroit Vocabulary Test was administered at the beginning of the experiment to all children in both groups, but from the total number only two pupils recognized any of the words. The scores of these two were later discarded, so that it seems safe to assume that all scores used in the results tabulated were those of children who started with zero ability in reading.

The teacher kept a record of the number of pages and books read by each individual throughout the semester. At the end of the time, five standard reading tests were administered: Gray Oral Reading Tests, Haggerty Tests 1 and 2, and Detroit Group Vocabulary Test, and Detroit Story Picture Test.

Results

THE SCORES resulting from the administration of these standard tests to all of the pupils in each of the two groups were tabulated and medians computed. Table I shows the median scores of each of these total groups.

Table I—Showing Median Scores for Each of These Groups
Table No. 1

	Median Scores of Total Groups				
	Gray	Vocab- ulary	Hag- gerty 1.	Hag- gerty 2.	Word Picture
Experimental	46.8	26.3	4.6	4.3	2.1
Control	0	17.2	1.2	1	1.1
Gain	26.8	9.1	3.4	3.3	1

In every case the experimental group showed gains over the control group.

After tabulating the results from the total number of pupils to obtain the data for Table I, the individual children in the two groups were matched according to age and intelligence, that is, the scores earned by a child in the experimental group who was 6 years and 3 months old and had an intelligence rating of A were matched with the scores of a child of the same age and intelligence in the control group. All cases which could not be matched were discarded and the total matched cases of each group were combined to form the two exactly

equivalent groups—one the experimental, using the Picture-Story Method, the other the control, using other methods.

All graphs shown were based upon data obtained from the results of these two exactly equivalent groups.

Diagram I shows the median scores resulting from the administration of the standard reading tests to the two matched groups.

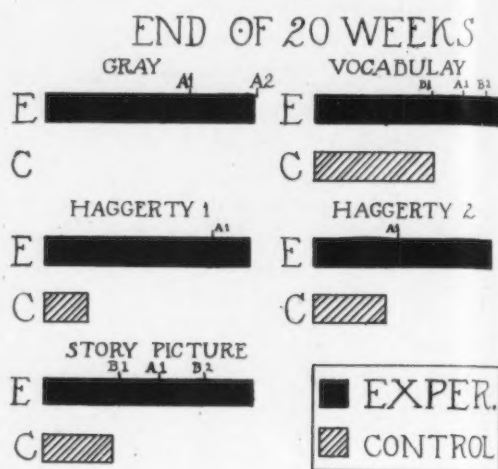


DIAGRAM I

Showing the median scores on the standard reading tests given to two matched groups.

In the Gray Oral Reading Test, the median score of the experimental group was 42.5, which is only .5 of a point below the standard for the A Second grade. The control group made no scores on this test.

In the Group Vocabulary Test the experimental group earned a median score of 27.6, which is above the 2B standard of 24.8. (There is no standard for the 2A Grade in this test.) The median score of the control group was slightly above the standard for the 1B grade, which is 16.8.

In Haggerty's Test 1, the experimental group earned a median score of 4.8, which is above the 1A standard of 4. The median score of the control group on this test was 1.1.

In Haggerty's Test 2 the experimental group made a median score of 4.4, which is 2.4 points above the standard for the

1A Grade. The control group made a median score of 1.8 in this test.

In the Story Picture Test the experimental group made a median score of 3.3, which is above 2.5 the standard for the 2B grade. The control group made a median score of 1.2, which is the standard score for 1B grade pupils.

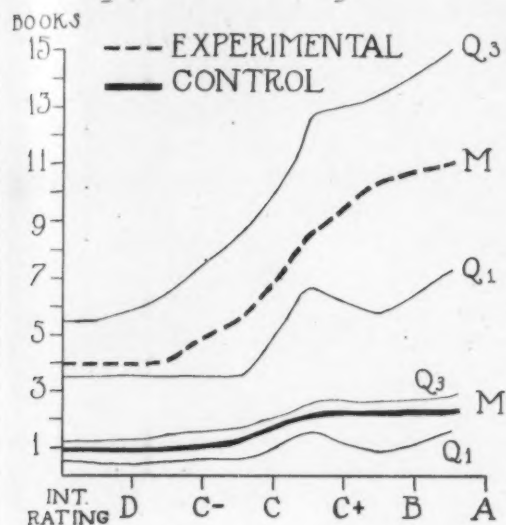


DIAGRAM II

Showing the median number of books read by each group in each level of intelligence.

Diagram II shows the median number of books read by each group in each level of intelligence. The numbers on the vertical scale denote the number of books read, while the horizontal scale denotes the different levels of intelligence. As is to be expected, in both cases, the median number of books read by the children of D and C intelligence was lower than that of the children of A and B intelligence.

In every instance, however, the median number of the books read by the experimental group was decidedly higher than that of the control group, the range in the latter group being from one book in the group of D intelligence to two and one-half books in the group of A intelligence, while in the experimental group the range ran from four books read by children of D intelligence to eleven books read by children of A intelligence.

The most striking fact which the chart reveals, however, is that the children in the lower quartile of the experimental group achieved vastly more in the amount of material read, than did those in the upper quartile of the control group, the upper quartile of the pupils of D intelligence in the control group falling at 1.2, while the lower quartile of the pupils of the same intelligence in the experimental group fell at 2. A similar relation exists between these two quartiles throughout all of the different levels of intelligence reaching the greatest divergence in the groups of A intelligence, at which points the upper quartile of the control group falls at 2.7 books while the lower quartile of the experimental group falls at 7.25 books.

Diagrams III, IV, and V show the distribution of the number and grade (Primer, 1st or 2nd) of books read by matched groups of the X, Y and Z levels of intelligence.

In each of these figures the numbers on the vertical axis represents the number of books read, while those on the horizontal axis represent the number of matched pupils. The large black letter represents the intelligence rating of the group whose scores were charted.

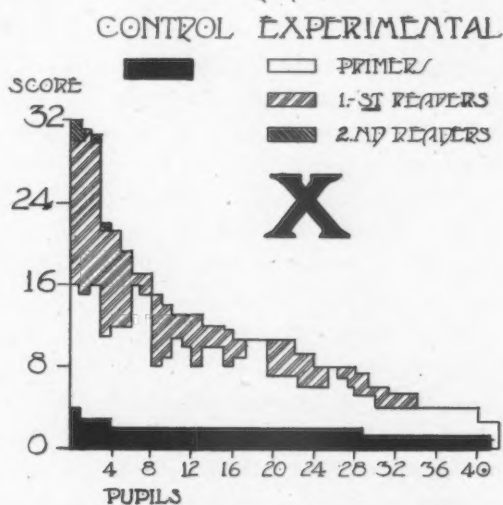


DIAGRAM III

Showing number of grade of books read by matched groups of X intelligence.

The heavy line at the top of the chart shows the total number of books read by the pupils in the experimental group, while the top of the blackened portion shows the total number of books read by the matched cases in the control group.

The black and white surfaces represent

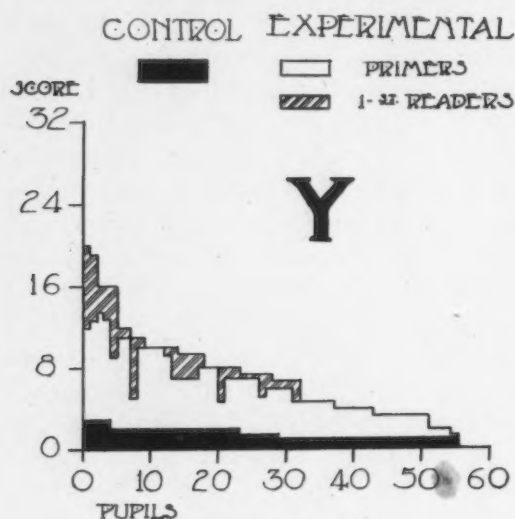


DIAGRAM IV

Showing number and grade of books read by matched groups of Y intelligence.

primers read, the portion shaded with oblique lines represents first readers, read; that shaded by the crossed lines represents second readers. Thus pupil No. 1 of X intelligence in the control group read 16 primers, 14 first readers and 2 second readers, while pupil No. 1 in the control group, although of the same age and intelligence, read but three primers during the semester.

The range of the experimental group ran from 32 to 3 books, while that of the control ran from 4 to 1 books.

None of the children in the Y group read any second readers, but many of those who used the Picture-Story Method read several first readers. The range in the experimental group ran from 20 to 2 books read, while that in the control group ran from $2\frac{1}{2}$ to $\frac{3}{4}$ of a book read.

The children of Z intelligence read only primers in both cases, but the number of

primers read by the experimental group was much higher than that of the control group, ranging from 7 to 2 in the experimental group against 1 to $\frac{3}{4}$ in the control group.

In every case it is evident that in so far as achievement in reading is marked by the amount of material read, the children using the Picture Story Material excelled by a wide margin.

Some of the most outstanding indications of purposing might be briefly mentioned.

In most cases, upon entering the school room in the morning, the children using the Picture Story Material hastily removed their wraps and ran undirected to their lockers, where they procured their materials, and enthusiastically settled down to the pleasurable and profitable occupation of teaching themselves to read.

This interest in reading became more and more intense and led the children constantly on to greater achievement, as is evidenced in the large number of books which they read under their own volition. Although the schools in which the Picture Story Material was used were equipped with the usual supply of supplemental

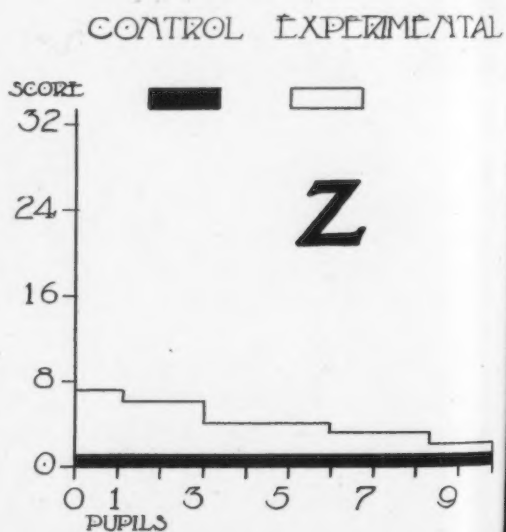


DIAGRAM V

Showing number and grade of books read by matched groups of Z intelligence.

readers, the combined effort of the teacher, principal, and supervisor were often taxed to supply the demands from the children for "more books" to read.

Parents reported this same unusual interest in reading books at home, several of them stating that the children were even attempting to read in newspapers.

To sum up briefly, the results of this experiment indicate that the Picture-Story Lessons in reading do operate to develop in the child the power to purpose to read, and they prove that the method develops in him the control over the mechanics of reading which he needs in converting his purposes into achievement. The evidence obtained would also lead us to believe that with the proper handling of this purposeful, self-teaching method, the average B First child may at least be expected to accomplish as much in reading during five months as he has hitherto achieved in one year. This material is being successfully used with 10,000 children in Detroit at the present time and the city testing results of January, 1925, bear out the evidence revealed in this initial experiment.

The spirit of the entire experiment is embodied in a quotation from Mr. S. A.

Courtis, under whose direction the Picture-Story Method was developed.

Mr. Courtis says: "Purpose is the key which unlocks every educational difficulty. So important is purpose that the best modern definition of education describes it as 'growth in power to form worthy purposes and to achieve them efficiently.'

"This means that in teaching reading, the best results will be obtained, not by the teacher who works for results in reading, but by the teacher who sees in reading situations a new field in which to give her children experience in 'purposing' and achieving and who develops 'power to purpose,' letting the reading results take care of themselves.

"The teacher, who in the spirit of service directs her efforts toward helping children carry out their own purposes in picture building and reading, will not only have the satisfaction of seeing her precious charges grow in personality, character and intellectual power, but to these products, which are the essentials of all true teaching, will find added as a *by-product* that thing for which she did not work, namely understanding control of that most important of the school arts, the ability to read."

EDITORIALS

The Elementary English Review

THE ELEMENTARY ENGLISH REVIEW is published monthly from September to June in the interest of teachers of English in the elementary schools. It is sponsored by the following board of advisers:

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DON'T LET YOUR SUBSCRIPTION LAPSE

IT IS DIFFICULT to supply back numbers of THE ELEMENTARY ENGLISH REVIEW. If your subscription expires soon, renew at once. Read carefully the April number. It contains strong classroom features and helpful suggestions for Arbor Day, Shakespeare's birthday, and May day.

There is a playlet, "Make Way for the Queen of May," by Louise Franklin Bache. Poems and other selections are published for Arbor Day, May Day, and Shakespearean programs.

"The Awakening of Spring": An Arbor

Day Play,—The Climax of a Literature Project—is discussed in detail by Miss Mary L. Broening, practice teacher of the George Washington School, Baltimore, Md.

Miss Maud R. Hardman of the University of Utah gives complete directions for making "Costumes for A Mid-summer Night's Dream." Her paper is an explicit account of a project in which all school departments shared.

Mr. Fred G. Barker of the University of Utah discusses "Character Studies from Shakespeare." Mr. Barker has made available delightful forty-minute playlets from this source. He tells how these are suited to elementary school production.

"May Day Plays and Ways" is a practical yet inspiring paper on plays and pageants for out of doors by Ethel Blair Jordan.

Equally good numbers, if not better, will follow in May and June. A prospectus for 1925-1926 will be announced soon. Don't let your subscription lapse.

COMPOSITION SUGGESTIONS

PROTECTION of wild life is a theme that offers active phases of composition. Everyone should agree with conservative views on the subject. Unusual opportunities are therefore afforded for writing letters to the proper United States and state officials and for writing editorials and feature articles for school and other publications.

Not often do we have a subject in composition that gives such legitimate excuse for large numbers of children to write real letters without causing unjustifiable annoyance. See pages 94-96.

REVIEWS AND ABSTRACTS

THE VANISHING COMRADE. By Ethel Cook Elliot. Garden City, N. Y. Doubleday, Page & Company. 1924. 282 pages.

To girls just entering their 'teens this story of two girls will prove interesting, as it is the ever popular one of the poor girl and the rich relation, but a modified version, whose plot is based upon a family mystery. The suspense is well sustained till the end and the characters have marked individuality. Kate and her mother in their happy relationship with each other are particularly delightful.

That the writer understands what girls like is shown in the lengthy descriptions of clothes, both ready-made and from an exclusive shop, in the space given to the theatre party and in the detailed account of the dance, especially the group "sitting-out" on the stairs, and also the "eats," to use school-girl vernacular.

It is difficult for an adult to recapture the thoughts of a fifteen-year-old, but to an on-looker the average American girl of that age today does not seem as engrossed in fairies, as are these two. However the air of mystery pervading the story depends not a little upon the dreams and fancies of the girls, who at times can scarcely distinguish between them and real events. There is much realistic description which makes the rather romantic plot and ideas of the story seem probable. Grown persons feel the charm of the mystery center, the abandoned "Orchard House," with its penetrating scent of syringa blossoms, and its quaint rooms. It is in the study of this old house that Kate finds the solution to the mystery of her "Vanishing Comrade."

CLARISSA MURDOCH.

GOOD ENGLISH IN SPEAKING AND WRITING. By Young and Memmott. (Fourth Grade; Fifth Grade; Sixth Grade.) D. Appleton & Co., 1925.

The Elementary school presents no more difficult problem than that involved in securing correct use of language. "Good English in Speaking and Writing" is the aptly chosen title of a new series of text books designed to assist in solving this problem in grades four, five and six. These books are based upon real needs and interests of children and represent a modern viewpoint in regard to the course of study in English. The keynote to the course is the aim as stated in

the "Suggestions for the Teacher,"—"the development of the individual's personal power of expression." Throughout the three books of the series this idea of the individual as the pivotal center of attention is consistently kept pre-eminent and guides the selection of material and the emphasis in the exercises in speaking and writing. "The child's own experience story, his own picture story, his own reproduction," are all viewed in the light of their value in expressing "his own personality."

Each book is addressed to the child; it is written in language suitable to the pupil of the grade in which it is intended to be used, and it furnishes practical, interesting exercises, arranged in a natural sequence in respect to growth of pupils and difficulty of subject matter. Oral composition is given major emphasis, though not to the exclusion of written forms. Throughout the composition work worthy effort is devoted to giving the child a basis for self-criticism and self-correction. Of special note are the exercises in enunciation and pronunciation, though at times, in their zeal for desirable results, the authors have carried the matter to somewhat exaggerated lengths, as when they include lists of words with the initial and final consonants thus stressed—"r-r- r-r run r-r-r-r runner."

In a course for the elementary grades it is unusual to find the practical lessons on the use of the dictionary and the use of the library that are contained in "Good English in Speaking and Writing." Another excellent feature is the development of outlines as presented in a series of lessons in each book of the series. The selection of poems deserves especial commendation as well as the suggestive questions for study of each poem. The pictures are not so well chosen, as they are with few exceptions, decidedly below the level of interest of the pupils of the grades represented.

The "Notes to Teachers" are valuable in interpreting the texts and follow the "Methods in Elementary English," a book by the same authors which outlines a course for the first three grades and also is intended as a Manual to accompany the series. Taken as a course for the elementary school, the text books with the Manual mentioned constitute a decided step forward in the field of English.

AMY C. CREWE.

FROM THE PERIODICALS

WHAT ENGLISH TEACHERS CAN DO TO PROMOTE WORLD PEACE—Upon the schools rests the responsibility of establishing social harmony and the consciousness of human unity. English teachers, especially, can help achieve this. English is taught to children as soon as they enter school, and continues throughout the curriculum. Literature gives ethical ideas and presents situations free from the bias of prejudice, while its emotional appeal enriches and broadens the sympathies. To attain the social sympathy necessary to peace, English teachers should help pupils to think clearly, without insisting upon the acceptance of dogmas. Careful thinkers will see the irrationality of war. The content of English work should be reappraised on this basis.—E. Estelle Downing, *The English Journal* (March, 1925). Page 183.

A MIRROR FOR MAGISTRATES—"School classics" frequently give more space to notes than to text. Examples of the microscopic examination of *L'Allegro* and *Comus* are given—"pitiable haggling over absurd irrelevancies . . . to play the veterinary to the horse with wings." "Do you intend children to read poetry as though it were a railway timetable?"—Christopher Morley. *The Virginia Teacher* (February, 1925). Page 33.

MATTHEW ARNOLD—THE APOSTLE OF LIGHT—"Matthew Arnold set before men high ideals, and himself served as proof of their practicality." His poetry is of the intellect—"sweetly reasonable." His prose was directed toward attempts to rationalize theology, and toward criticism which was scrupulously just. The article summarizes the literary characteristics of this English schoolmaster.—E. D. Schonberger, *The Quarterly Journal of the University of North Dakota*, Vol. 15, No. 1, Page 27.

LANGUAGE AS A HIGHER FORM OF REACTION—Two attitudes exist toward language education: the recognition of language training as basic; and criticism of education which, in dealing with language, fails to give direct experiences. Language is only one of man's many complex reactions. These higher, indirect responses must be trained to meet the complexities of modern life. Because language is one of the most useful of these responses,

it has been emphasized by the schools, but education must now face the problem of reconciling the school with the present demands for manual skills. "The most productive form of experience is that . . . which enriches verbal reactions by coupling them with practical contacts," and translates practical contacts into words.—Charles H. Judd, *Elementary School Journal* (January, 1925). Page 335.

A SIDE-LIGHT ON PLATOON SCHOOLS—City-wide tests in St. Paul revealed the fact that the platoon school average was above the city average in all academic subjects. The relief of the teacher from special subjects, and the better adjustment of supervision are offered as explanations.—S. O. Hartwell, *The Elementary School Journal* (February, 1925). Page 437.

A SURVEY OF THE ENGLISH TEACHING IN BRUNSWICK COUNTY, VIRGINIA—An investigation of existing conditions consisting of a standardized test for all pupils, and a questionnaire for the teachers. The Briggs English Form test was given to high-school pupils, and the questionnaire covered such points as: the number of teaching periods a day; the time given to oral composition, etc.—Gertrude Bowler, *The Virginia Teacher* (February, 1925). Page 35.

PRE-SCHOOL EDUCATION—Nine out of ten of the American homes have no special provision for the care and training of young children. Moreover, managers of homes are non-experts. The psychology of childhood is disregarded by most parents and the child is therefore forced to adjust himself to a complicated social order with very little help. The nursery schools will assist in solving such problems, while not detaching the child from, or being a substitute for the home.—M. V. O'Shea, *Progressive Education* (January-February-March, 1925). Page 11.

PRE-SCHOOL AND PARENTAL EDUCATION AT THE MERRILL-PALMER SCHOOL—This educational foundation was established in Detroit as a school of motherhood and of home making. The children, who are below kindergarten age, profit by it in physical development, mental progress and desirable habits.—Helen T. Woolley, *Progressive Education* (January-February-March, 1925). Page 34.

SHOP TALK

STORIES FOR GROWN-UPS ABOUT CHILDREN*

Elizabeth Knapp, Head of the Children's Department of the Detroit Public Library
Jessie Tompkins, Head of the Schools Division of the Detroit Public Library

Little Women.....	Alcott, L. M.
Story of a Bad Boy.....	Aldrich, T. B.
Bob and the Guides.....	Andrews, M. R.
Marie-Claire.....	Audoux, Marguerite
Madness of Philip.....	Bacon, J. D.
Imp and the Angel.....	Bacon, J. D.
On Our Hill.....	Bacon, J. D.
Sentimental Tommy.....	Barrie, James
David Blaize.....	Benson, E. F.
Happy Boy.....	Bjornson, Bjornstjerne
Education of Uncle Paul.....	Blackwood, Algernon
Extra Day.....	Blackwood, Algernon
Marjorie Fleming.....	Brown, John
In the Closed Room.....	Burnett, F. H.
The One I Knew the Best of All.....	Burnett, F. H.
My Antonia.....	Cather, W. S.
Whilomville Stories.....	Crane, Stephen
Gallegher.....	Davis, R. H.
Awakening of Helena Ritchie.....	Deland, Margaret
Iron Woman.....	Deland, Margaret
Story of a Child.....	Deland, Margaret
Joseph Vance.....	DeMorgan, William
Alice-for-Short.....	DeMorgan, William
David Copperfield.....	Dickens, Charles
Nicholas Nickleby.....	Dickens, Charles
Little Dorrit.....	Dickens, Charles
Oliver Twist.....	Dickens, Charles
Dombey and Son.....	Dickens, Charles
Rebecca Mary.....	Donnell, A. H.
Very Small Person.....	Donnell, A. H.
Mill on the Floss (first part).....	Eliot, George
Bent Twig.....	Fisher, D. C.

* Reprinted from *The Detroit Journal of Education*.

Changes that are being made in the teaching procedures of schools of today make it increasingly important for the teacher to be alert and sympathetic in her relations with the pupils. It would seem, therefore, that the reading of books of child life will be of value.

The above list containing books of literary merit has a place in this magazine. Perhaps this list will tempt teachers to turn aside now and then from books of a purely pedagogical character to books of this kind.

Understood Betsy.....	Fisher, D. C.
My Friend's Book.....	France, Anatole
When I was a Little Girl.....	Gale, Zona
Awakening.....	Galsworthy, John
Boy Life on the Prairie.....	Garland, Hamlin
Phoebe and Ernest.....	Gillmore, I. H.
The Battleground (first part).....	Glasgow, Ellen
Dream Days.....	Grahame, Kenneth
Golden Age.....	Grahame, Kenneth
Concerning Paul and Fiametta.....	Harker, L. H.
Pip.....	Hay, Ian
Pettison Twins.....	Hill, Marion
Boy's Town.....	Howells, W. D.
Far Away and Long Ago.....	Hudson, W. H.
Tom Brown's Schooldays.....	Hughes, Thomas
The Eternal Boy.....	Johnson, Owen
The Varmint.....	Johnson, Owen
Prodigious Hickey.....	Johnson, Owen
Limpy, the Boy Who Felt Neglected.....	Johnston, W. A.
May Iverson, Her Book.....	Jordan, Elizabeth
Little Citizens.....	Kelly, Myra
Little Aliens.....	Kelly, Myra
Wards of Liberty.....	Kelly, Myra
Wee Willie Winkie.....	Kipling, Rudyard
Stalky & Co.....	Kipling, Rudyard
Kim.....	Kipling, Rudyard
Emperor of Portugallia.....	Lagerlöf, Selma
A Child's Romance.....	Loti, Pierre
Slow Coach.....	Lucas, E. V.
Youth's Encounter.....	Mackenzie, Compton
Young Barbarians.....	Maclaren, Ian
Emmy Lou.....	Martin, G. M.
Ordeal of Richard Ferval (first part).....	Meredith, George
Closed Doors.....	Montague, M. P.
Anne of Green Gables.....	Montgomery, A.
Pelle, the Conqueror: boyhood.....	Nexo, M. A.
The Believing Years.....	Pearson, Edmund
The Human Boy.....	Phillpotts, Eden
From the Angle of 17.....	Phillpotts, Eden
Christopher.....	Pryce, Richard
True Tilda.....	Quiller-Couch, Arthur
Pirates of the Spring.....	Reid, Forest
Jean Christophe (first part).....	Rolland, Romain
Elizabeth Bess.....	Scott, Mrs. E. C.
Real Diary of a Real Boy.....	Shute, H. A.
Promise.....	Sidgwick, A. D.
Katie Gaumer.....	Singmaster, Elsie
Penrod.....	Tarkington, Booth
Seventeen.....	Tarkington, Booth
Witte Arrives (first part).....	Tobenkin, Elias
Childhood, Boyhood, Youth.....	Tolstoi, Leo

Adventures of Tom Sawyer.....	Twain, Mark
Adventures of Huckleberry Finn.....	Twain, Mark
The Hill.....	Vachell, H. A.
Very Little Person.....	Vorse, M. H.
Fortitude.....	Walpole, Hugh
Golden Scarecrow.....	Walpole, Hugh
Jeremy.....	Walpole, Hugh
Being a Boy.....	Warner, C. D.
Joan and Peter (first part).....	Wells, H. G.
The Professional Aunt.....	Wemyss, Mrs. George
Adventures of Bobby Orde.....	White, S. E.
Court of Boyville.....	White, W. A.
Rebecca of Sunnybrook Farm.....	
.....	Wiggin, Kate Douglas
Jerome, a Poor Man (first part).....	
.....	Wilkins, Mary

NEWSPAPERS AND UNIVERSITIES

THE KINSHIP between newspapers and universities is that both are educational institutions, according to President Ernest DeWitt Burton, of the University of Chicago, in a recent address before editors. "They are stimulators and directors of thought, formers of public opinion, and builders of character,

and the justification of their existence is that they serve the public."

Declaring the modern university the nursery of research, from which come the most fundamental discoveries on which all practical inventions are based, President Burton said that the newspaper man also "has his own special field of research, and one that is preeminently entitled to be recognized as research." He is dealing with facts at first hand and often conducts his research closer to the fact than the historian or the sociologist or the economist.

"As the editors write, so America acts; and America's acts are among the most potent forces for determining the future history of the world," said President Burton. "Give me the wisdom of a wise interpreter of the world's history, let me dictate the utterances of the men of research who sit in editors chairs, and I will save the world, and so could you under the same conditions.

"We, the newspapers and the universities, are bound to be partners. We are coming closer together than ever before in our definition of our respective tasks, and to a recognition of the obligation to cooperate in it."

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